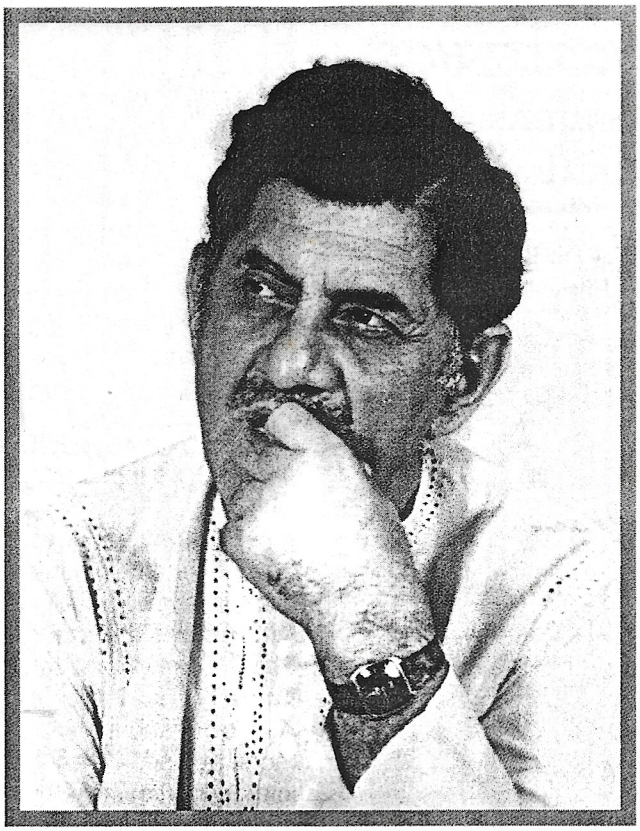


PEN-FUL MEMORIES

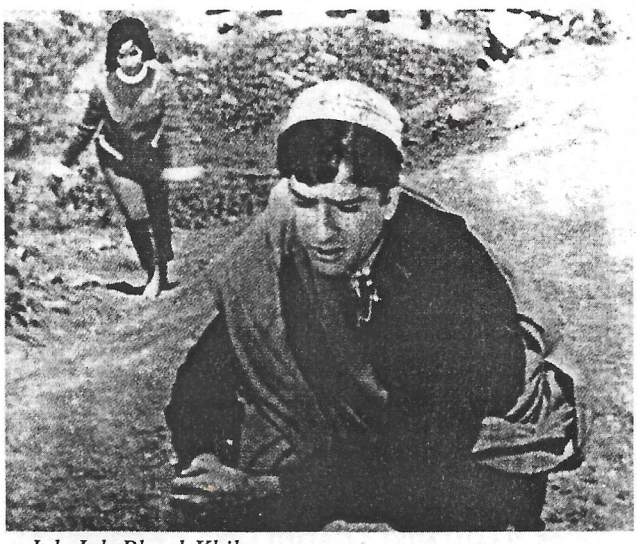
Blame it on Bakshi – the man never cultivated scribes, so you cannot expect the hype that still prevails over mediocre living talents and PR-savvy attention-hungry men who live on – after their worldly exit – only because they have convinced a section of the press that they were the greatest.

Blame it on Bakshi again that the man never played politics, never manipulated the media or men to stay up there at the top, right from the mid-'60s till the time he passed away on March 30, 2002.

They say that work speaks for itself – in his case, Anand Bakshi's work sang out – clearly, tunefully and melodiously – so that all artificial brouhaha was rendered superfluous, laughably superfluous. With over 4000 songs in more than 450 films spread over 45 years – Anand Bakshi remains the lyrical counterpart of his most-beloved music directors Laxmikant-Pyarelal, with whom he did over 275 of his films.

Lyrical counterpart because, like them, he was never given due importance and status, yet was a phenomenon, and simply the greatest all-rounder one could hope to have in the peculiar ball-game that is Hindi film music. For, doing a job here, meant writing for every conceivable character from an NRI to a **dehati**, and from a **tawaif** to a small kid. As predicted by Javed Akhtar over a decade ago, many of Bakshi's gems have gone (and will go) down in history, and have transcended their film-dependent birth to emerge as folk songs that will be passed down by the people for generations to come. Circa 2112, there will be people humming a "**Bindiya chamkegi**", a "**Chitthi aayi hai**", a "**Chingari koi bhadke**" a "**Choli ke peeche**" and a "**Pardesiyon se na ankhiyaan milaana**" without realizing that a humble, affably-warm but somewhat shy genius had written them over a century ago.

Anand Bakshi was never recognized as a poet – primarily because he insisted that he was a lyricist. "Story **sunke hi** mind **chalta hai**" was something he would often stress on. And when a situation was given to him, even if it was similar to dozens in the past, that awesome brain would spin a song that spelt magic at the charts, and seemed so perfect for the situation that one could not imagine one without the other! Beginning with the 1958 **Bhala Aadmi**, a small film with a composer named Nissar Bazmee, Bakshi went on to emerge as the fave composer of a battalion of composers. Between 1962 and 1965, his lyrics established Kalyanji Anandji (**Mehendi Lage Mere Haath**, **Himalya Ki God Mein**, **Phool Bane Angaarey**, **Jab Jab Phool Khile**) as



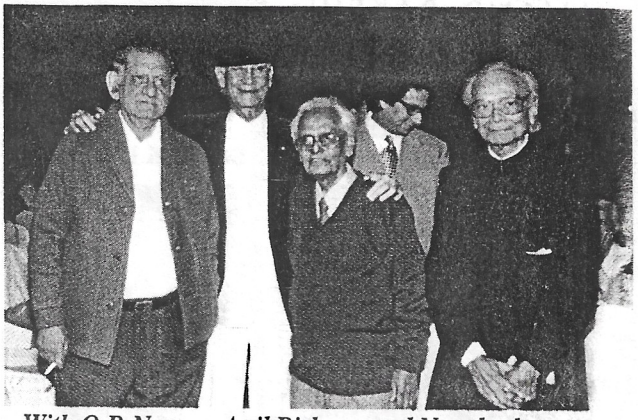
– *Jab Jab Phool Khile*

BAKSHI'S BIGGEST HITS

1. 'PARDESIYON SE NA ANKHIYAN' – Jab Jab Phool Khile
2. 'SAWAN KA MAHINA' – Milan
3. 'BINDIYA CHAMKEGI' – Do Raaste
4. 'JHILMIL SITARON KA' – Jeevan Mrityu
5. 'ACCHA TO HUM CHALTE HAI' – Aan Milo Sajana

6. 'MAAR DIYA JAAYE' – Mera Gaon Mera Desh
7. 'SACHCHAI CHHUP NAHIN SAKTI' – Dushmun
8. 'CHINGARI KOI BHADKE' – Amar Prem
9. 'DUM MARO DUM' – Hare Rama Hare Krishna
10. 'HUM TUM EK KAMRE MEIN' – Bobby
11. 'MEHBOOBA O MEHBOOBA' – Sholay
12. 'PARDA HAI PARDA' – Amar Akbar Anthony
13. 'DAFLI WALE' – Sargam
14. 'OM SHANTI OM' – Karz
15. 'TERE MERE BEECH MEIN' – Ek Duuje Ke Liye
16. 'CHITTHI AAYI HAI' – Naam
17. 'ONE TWO KA FOUR' – Ram Lakhan
18. 'TIRCHI TOPIWALE' – Tridev
19. 'JUMMA CHUMMA' – Hum

20. 'CHOLI KE PEECHE' – Khal-nayak
21. 'TU CHEEZ BADI HAI' – Mohra
22. 'TUJHE DEKHA TO' – Dilwale Dulhania Le Jayenge
23. 'MERI MEHBOOBA' – Pardes
24. 'LE GAYEE' – Dil To Pagal Hain
25. 'MAIN NIKLA GADDI LEKAR' – Gadar – Ek Prem Katha



– With O.P. Nayyar, Anil Bishwas and Naushad

names to be reckoned with. From 1966 and **Mr X in Bombay**, followed by a dozen aces in just two years including **Aye Din Bahar Ke**, **Aasra**, **Farz**, **Milan**, **Night In London**, **Taqdeer**, **Raja Aur Runk** and many more, he become an integral part of the phenomenally long-playing team of Laxmikant Pyarelal till the late '90s.

In 1969, he helped torpedo Kishore Kumar to the top and bring S.D.Burman back to center-stage with **Aradhana**. In 1970, the Bakshi-ian hits of **The Train** did the magic for R.D.Burman that even **Teesri Manzil** could not. Five years later, Rajesh Roshan emerged as the new challenger to the top names with **Julie**. In 1977, Rafi staged a thunderous return to the Numero Uno position with **Dharam-Veer** and **Amar Akbar Anthony**. Anu Malik drew attention with the 1984 **Sohni Mahiwal**. Shiv-Hari worked once with Bakshi in **Chandni** (1989) and could never visualize a film score minus Bakshi again. Viju Shah blazed in with **Tridev** (1989) and became a sensation after **Mohra** (1994). In 1995, Jatin-Lalit consolidated their status as top names with **Dilwale Dulhania Le Jayenge**. Finally A.R.Rahman broke through the Southern stamp with **Taal** (1999).

The four-and-a-half decades of commercial and artistic consistency, flexibility, range and youthful outlook consolidated Bakshi as the first choice even for star-launches. A plethora of stars like Rishi Kapoor, Dimple Kapadia, Rakhee, Jackie Shroff, Anil Kapoor, Sunny Deol, Sanjay Dutt, Kumar Gaurav, Kamal Haasan, Rati Agnihotri, Rajnikant and Jaya Prada (these four in Hindi films), Amrita Singh, Manisha Koirala, Tabu, Saif Ali Khan, Arjun Rampal and Amrita Arora were launched with his songs. Even more interestingly, Bakshi's lyrics helped the breakthroughs of many a major star including Shashi Kapoor (**Jab Jab Phool Khile**),

Jeetendra and Babita (**Farz**), Rajesh Khanna (**Aradhana**, **Do Raaste**), Mumtaz (**Do Raaste**), Randhir Kapoor (**Jawani Diwani**), Zeenat Aman (**Hare Rama Hare Krishna**), Meenakshi Seshadri (**Hero**), Sonam (**Tridev**), Raveena

– *Tridev*

Tandon and Akshay Kumar (**Mohra**).

Bakshi would write straight from the heart, and his lyrics had the power to cheer and inspire, move to tears or simply entertain. Always a leader and trendsetter, Bakshi's simple style owed its inspiration to the late writer-lyricist Dinanath Madhok. "I hate obscure verse. I am not here to show off the beauty of my language, but to write according to the level of the character," he would say, further adding, "I believe in Destiny, and every song too has its destiny. So does a film, a person, or a team. A director recently sacked his lyricist and came to me for some hit songs. I told him, '**Maaf kijiye, maine zindagi main kabhi** hit **gaana nahin likhaa**.' A song becomes a hit because of people and circumstances. Even an award comes only when the people like your song. You may write the best lyrics ever, but if that song is not popular it will not even be nominated!"

Bakshi's no-nonsense stand and simplicity ensured that he tuned even with music directors young enough to be his grandchildren, like Rehman (**Taal**), Sajid-Wajid (**Chori Chori**), Sanjeev-Darshan (**Kitne Door...Kitne Paas**), Anand Raaj Anand (**Hadh Kar Di Aapne**) and Rahul Sharma (**Mujhse Dosti Karoge**). No wonder Bakshi's pen grew younger with age. He was in his forties when he penned '**Hum tum ek kamre mein band ho**' in **Bobby**, or his songs in **Karz** and **Sargam**. It was in his fifties that he wrote **Love Story**, **Ek Duuje Ke**

– *Ek Duuje Ke Liye*

Liye, **Tridev** and **Chandni**, and he was sixty-plus when writing **Hum**, **Lamhe**, **Khal-Nayak**, **Darr**, **Mohra**, **Dilwale Dulhania Le Jayenge**, **Pardes**, **Dil To Pagal Hai**, **Taal** and **Mohabbatein**.

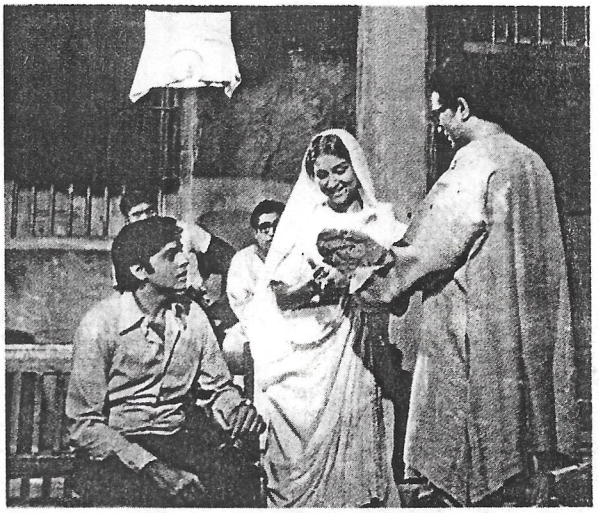
The genre of song that Bakshi never wrote simply does not exist in film music.

And there will never be a Bakshi again.

—Dr. Rajiv Vijayakar

A PERSONAL SELECTION

1. 'ACCHA TO HUM CHALTE' – Aan Milo Sajana
2. 'CHINGARI KOI BHADKE' – Amar Prem



3. 'CHITTHI AAYI HA' – Naam
4. 'EK THA GUL' – Jab Jab Phool Khile
5. 'GAADI BULA RAHI HAI' – Dost
6. 'GHAR AAJA'– Dilwale Dulhania Le Jayenge
7. 'HUMKO MOHABBAT DHOOND RAHI THI' – Kitne Door... Kitne Paas
8. 'KHILONA JAAN KAR' – Khilona
9. 'KUCHH TO LOG KAHENGE' – Amar Prem

10. 'MAIN TULSI'– Main Tulsi Tere Aangan Ki
11. 'NEEND KABHI REHTI THI' – Aasra
12. 'SOLAH BARAS KI BALI UMAR' – Ek Duuje Ke Liye
13. 'TUM BESAHARA HO'– Anurodh
14. 'YAHAAN MAIN AJNABI HOON' – Jab Jab Phool Khile
15. 'YEH SHAMA TO JALI' – Aaya Saawan Jhoom Ke